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Theatre on December 4, 1771. At about the same time another form of the tragedy, arranged by James Love, was performed. (On February 6, 1711 an amateur presentation of *Timon* was given at the Clerkenwell School, and there is unconfirmed evidence that the play was acted in Dublin in 1715). Shakespeare and Shadwell, blended by Thomas Hull, were both discernible in a performance of *Timon* at Covent Garden on May 13, 1786. Edmund Kean acted in *Timon of Athens* on October 28, 1816, and Samuel Phelps on September 15, 1851. This version was revived on October 11, 1856. Charles Calvert may have put on the tragedy in Manchester in 1864, but probably the next appearance of *Timon* was at F. R. Benson's revival at Stratford-on-Avon on April 22, 1892. The last English performance was probably at the Cort Theatre, London, in May, 1904.¹

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PEGASUS AS THE POET'S STEED

In *Modern Language Notes*, XXIII (1908), 32, I questioned the accuracy of two traditional statements: (1) that the conception of Pegasus as the poet's steed is found first in Boiardo's *Orlando Innamorato*; (2) that it was ascribed to Boiardo by Lenz, in *Der Neue Deutsche Merkur*, in 1796.

As for the first of these statements, I am still waiting for someone to give a definite reference to canto and stanza in Boiardo. As for the second, I find now that my scepticism was quite justifiable. I have at last seen a copy of *Der Neue Deutsche Merkur* for July, 1796—a copy owned by my Johns Hopkins colleague Dr. William Kurrelmeyer. As I had suspected, Lenz did not make the definite statement which has long been ascribed to him. All he said was: "Dieser dichterische Ritt blieb der Erfindungskraft der neuern Dichter vorbehalten, unter welchen ihn zuerst der Italiener Boiardo im *Orlando innamorato* versucht haben soll."

In a paper read before the Académie des Inscriptions et Belles-Lettres, Paris, Aug. 22, 1919, M. Salomon Reinach stated that this conception of Pegasus does not appear before the sixteenth century. In my communication to *MLN*, 1908, I quoted it from a poem of the year 1497, Juan del Enzina's *Tragedia trovada á la dolorosa muerte del príncipe Don Juan*:

Despierta, despierta tus fuerzas, Pegaso,
Tú que llevabas á Belerofonte;
Llévame á ver aquel alto monte,
Muéstrame el agua mejor del Parnaso, etc.

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¹ A full account of these versions, together with the stage-history of *Timon of Athens* on the French, German, and American stages, may be found in *Modern Philology* for September, 1920.